

The Grapes of Wrath

John Steinbeck

FINAL ESSAY

"I do not believe that sheer suffering teaches. If suffering alone taught, all the world would be wise, since everyone suffers. To suffering must be added mourning, understanding, patience, love, openness, and the willingness to remain vulnerable."

— Anne Morrow Lindbergh, *Gift from the Sea*

what if a much of a which of a wind

e.e. cummings

what if a much of a which of a wind
gives the truth to summer's lie;
bloodies with dizzying leaves the sun
and yanks immortal stars awry?
Blow king to beggar and queen to seem
(blow friend to fiend: blow space to time)
—when skies are hanged and oceans drowned,
the single secret will still be man

what if a keen of a lean wind flays
screaming hills with sleet and snow:
strangles valleys by ropes of thing
and stifles forests in white ago?
Blow hope to terror; blow seeing to blind
(blow pity to envy and soul to mind)
—whose hearts are mountains, roots are trees,
it's they shall cry hello to the spring

what if a dawn of a doom of a dream
bites this universe in two,
peels forever out of his grave
and sprinkles nowhere with me and you?
Blow soon to never and never to twice
(blow life to isn't: blow death to was)
—all nothing's only our hugest home;
the most who die, the more we live

IDEAS & CONTENT:

The main purpose of the essay is to analyze the theme of perseverance and Steinbeck's commentary on human nature through the Joads and other Okies they meet along the way. On the back of this sheet are a quote from Anne Morrow Lindbergh and a poem by e. e. cummings. Using **ONE** of these sources, write an essay about how specific ideas promoted in the quote/poem mirror specific insights, characters, or moments in the novel.

ORGANIZATION:

Use a traditional, deductive essay structure. **Look for important guides to essay structure, essay momentum, and paragraph building on pages 12, 14-17 of your writer's guide.** To make the topic more manageable, create a very specific thesis. Apply your idea to one character especially, for example, or to one particular moment in the novel's progress. Avoid trying to cover these subjects without narrowing them down: you do not have enough space in an essay to address all of the suffering in the novel or how everyone in the novel responds to the end of their "world."

VOICE:

Your audience is sophisticated, informed, and well-read. Use a formal, academic voice (no first- or second-person) and avoid summarizing plot. DO provide specific examples to prove that YOU are well-read, though.

WORD CHOICE:

For a sophisticated audience, use active, vivid verbs; choose concise, accurate vocabulary; and avoid slang, clichés, and other "dead" expressions. (See pages 22-26.)

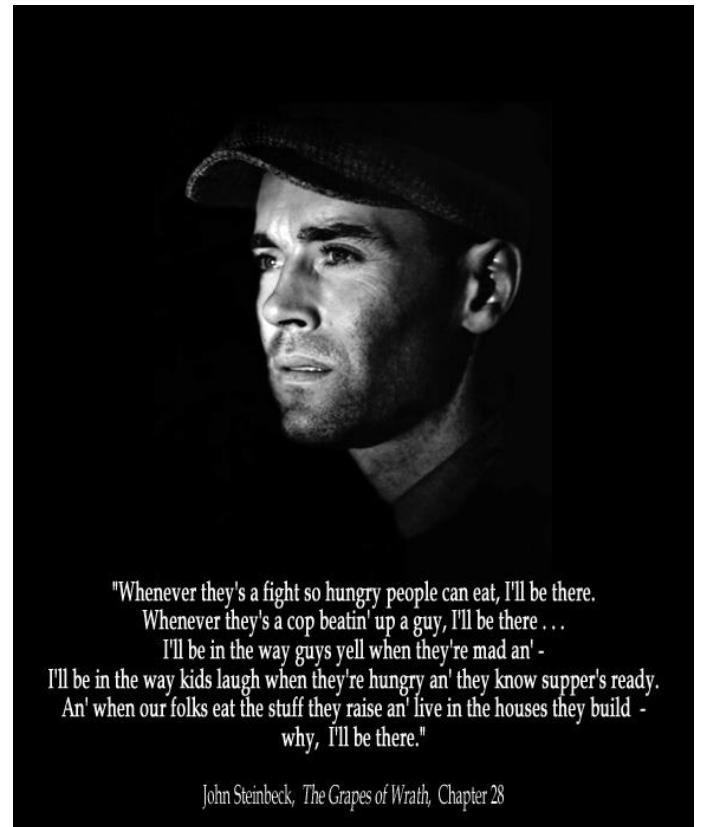
SENTENCE FLUENCY:

Nothing suggests your ideas are sophisticated and varied better than sophisticated and varied sentence structures. (pages 27-31.)

CONVENTIONS:

Revise and edit carefully to avoid common errors. (See pages 32-37.)

Meet the format requirements too: type it (double-spaced, 1" margins, simple 10- or 12-pt. font), put your student number and class period in the RH top corner, give your essay an interesting title (underlined or in all capital letters, centered).



Final drafts are due . . .
Wednesday, Jan. 29 (A)
Thursday, Jan. 30 (B)

We may talk about a few revision steps in class, but you're mostly on your own with this.

PLEASE write a rough draft and to make at least two revisions. **Don't turn in a rough draft— you (and I) both deserve better!**

Your Writer's Guide has a lovely, thorough **revision checklist on p. 38.** It's based on the same rubric I'll use to grade the essay. Honor the "stop" signs on it and look up concepts you may not know. Your final draft (and its grade) will show that you did!